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Thesis

MUSIC EDUCATION IN STATE SUPPORTED INDUSTRIAL TRAINING SCHOOLS FOR GIRLS IN THE UNITED STATES

by

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CHAPTER I

THE PROBLEM

Statement of the Problem. It was the purpose of this study to investigate the work in music education in state supported industrial training schools for girls in the United States in order to discover (1) what was being done in the field, (2) whether or not there was any uniformity of practice and (3) whether or not there was any marked deviation from accepted public school standards.

Importance of the study. The last available figures of the American Prison Association,[1] compiled in 1938, show more than sixty eight hundred girls in industrial training schools in the United States. There has been a marked rise in juvenile delinquency since that time. The population of the Industrial School for Girls in Massachusetts has increased twenty per cent in five years.

The same source found the annual cost of maintaining these schools to be over four million two hundred thousand dollars and the budgets of six schools were not included in

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[1] State and National Correctional Institutions of the United States and Canada, 1938 (New York: The American Prison Association), pp. 4-25.

this figure. It is undoubtedly safe to estimate the present annual cost at approximately five million dollars. The per capita cost of maintaining a girl at one of these schools ranges from one hundred eighty six dollars a year to nine hundred and seventy. The importance to the taxpayer as well as to the girl, of any kind of training that will aid in her social rehabilitation, and that as speedily as possible, is obvious.

The power of music to aid this process has been almost unanimously admitted by the administrative officers of the schools under consideration. It has been stated by Mursell [2] that music may be a definite moral force; that it may exert this moral influence by providing an opportunity for creative social self expression, by making possible the experience of achievement, by maintaining honest educational standards, and by providing a source of stability in life. The problem of translating these accepted generalities into a concrete, workable program in music education in the type of school where this training is so vitally needed, has motivated the present study.

Present status of the problem. There has been little or no coordinated work in music education in the industrial training schools for girls in the country. No published work

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[2] James L. Mursell, Human Values in Music Education (New York: Silver, Burdett and Company, 1934), pp. 135-166.

dealing specifically with this field is available, nor has there been any information concerning the work that has been done or is being done in these schools. Certain aspects of the work in prisons and in mental hospitals may be compared with some phases of the work in the industrial schools. The work with retarded classes compares with part of the work in some schools, but the information available in these fields cannot be said to have much direct value for the teacher of music or the administrator of the industrial school. The present investigation has been undertaken in the hope that it may at least partly reveal the status and condition of music education in this part of our educational system.

Sources of information. The data contained in this study was obtained through a questionnaire sent to every industrial school for girls in the country. Of fifty five such institutions questioned, fifty have replied. Experience at the Industrial School for Girls at Lancaster, Massachusetts, has yielded further information upon some of the points discussed.

Organization of the material. The music work surveyed fell naturally into four main categories, (1) the work that would probably be done in the classroom, such as rote singing, music reading, rhythm work and directed listening; (2) the vocal work that would be done outside the classroom, including

chorus, choir or glee club, and cottage groups, both formal and informal; (3) instrumental work, and, (4) the varying miscellaneous musical activity in the different schools. These four groupings have accordingly been made the basis of the study and will be discussed in separate chapters following a brief review of industrial school organization and practice.

CHAPTER II

A REVIEW OF THE ORGANIZATION OF INDUSTRIAL SCHOOLS FOR GIRLS IN THE UNITED STATES

Definition of the term "Industrial School". The term "Industrial School" has been used to designate those schools to which girls are committed by the courts as felons, misdemeanants or delinquents. There is at least one such school in every state. The names vary considerably. Some are called simply "State Schools", others "Vocational Schools" and one state still uses the term "House of Reform". Several states use "State Training School". The term "Industrial School" was used in this study as a blanket designation for all these institutions as it is found more frequently than any other.

Pupil age. The administration of the schools varies in detail in the several states. The age at which girls may be admitted ranges from a minimum age of six in one state to a maximum age of twenty-five in another. From eight to eighteen is a common age range for the schools. By far the largest number of girls admitted are between the ages of thirteen and eighteen.

Length of stay. As there is considerable variation in the ages of the pupils so there is in the length of their stays at the industrial schools. Some states make commitments for a

definite term. Others use both the definite and indeterminate terms. The largest number (twenty seven) use the indeterminate. In the State Industrial School for Girls in Massachusetts the average stay is one year and a half.

Mental status of pupils. In some states children of very low intelligence are not placed in this type of school. In others, because of lack of other facilities for their placement, it is necessary to place children of normal intelligence in the same classes with children several years retarded. The median intelligence quotient at the Massachusetts school remains quite steadily at about eighty. The Colorado State Industrial School for Girls [3] gives the following figures upon the mental status of the pupils there.

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[3] Biennial Report of the Board of Control of the Colorado State Industrial School for Girls for period ending June 1941. Denver, Colorado: Bradford Robinson Company 1942.

TABLE I

MENTAL STATUS OF GIRLS AT COLORADO STATE INDUSTRIAL SCHOOL

	1939-1940 Per Cent	1940-1941 Per Cent
Superior Normal	4.94	4.92
Average Normal	41.98	52.46
Inferior	16.05	11.48
Borderline	20.99	14.75
Moron	14.81	14.75
Imbecile	1.23	1.64

Type of training. The term "Industrial School" is, in the modern sense, a misnomer. With a few exceptions there is little of what could be called industrial training. Some schools give a business course complete enough to be called vocational. Most stress the vocational courses in cooking and sewing. In most of the schools the actual work of the institution, the cleaning and cooking, the making of clothing for the girls and much of the summer work of the farm is done by the pupils and is an important part of their training.

A few girls return to public high school upon their parole. Many more are placed in jobs of varying kinds including many in domestic service. They are usually under supervision until they are twenty one. The younger children, of course, are usually returned to the public schools, often from foster homes.

These children must receive standard public school training and frequently remedial work if they are to function more successfully than they did before commitment.

The institutions ordinarily maintain a graded school, but the grading must, of necessity, vary considerably. Most of the pupils are in junior or senior high school. Those below this level are sometimes placed in one room, as in Colorado, where the first six grades are placed together. In the Massachusetts school there are two rooms below the seventh grade, one for children in the first three grades and one for grades four, five and six. Some of the children of the lowest mentality spend one half the day in handwork classes. This gives rise to a situation very like that of a rural school contained within the larger unit. It must be remembered also that the enrollment is constantly changing. The public school situation, in which the group is unchanged from September to June does not prevail in an industrial school. Children are constantly coming and going. For this reason the whole school program must be considerably more flexible than that in a public school.

Although the living arrangements may vary, most schools use the cottage system. This means that the girls live in several smaller dormitories rather than in one or two larger ones. Each house functions as a unit with its own kitchen and dining room. A matron and housekeeper are in charge of each

house. In the Massachusetts school each girl is required to complete a seven month course of training in the kitchen. During this time she is in school only one half the day. This means that seventy or eighty girls of the three hundred come to the school building only two and one half hours a day. The limitations imposed upon academic training are evident. It is also evident that every attempt must be made to find how best to use the time allotted to music in this crowded program.

TABLE II

INDUSTRIAL SCHOOLS IN WHICH MUSIC IS TAUGHT IN THE CLASSROOM AND THE TYPE OF WORK DONE

	Music in Rooms and Time Allotted	Rote Singing	Music Reading
Alabama			
Arizona			
Arkansas			
California		Yes	
Colorado			
Connecticut	Yes		Yes
Delaware			
Woods Haven		Yes	
Florida	No formal music program.		
Georgia		Gds.7&8	
Idaho	Daily	Yes	Yes
Illinois	½ hr.	Yes	Yes
Indiana			
Iowa			
Kansas			
Kentucky	7½ hrs.		Yes
Louisiana			
Maine	40 Min.	Yes	Yes
Maryland			
Montrose		Yes	Yes
Glen Burnie	No formal music program.		

TABLE II (continued)

INDUSTRIAL SCHOOLS IN WHICH MUSIC IS TAUGHT IN THE CLASSROOM AND THE TYPE OF WORK DONE

	Music in Rooms and Time Allotted	Rote Singing	Music Reading
Massachusetts	1 - 2 hrs.	Yes	Yes
Michigan	2½ hrs.	Yes	Yes
Minnesota			
Mississippi	No formal music program.		
Missouri			
Tipton			
Montana	Yes	Yes	Yes
Nebraska			
Nevada	No information. Too small for a regular music program.		
New Hampshire	45 Min.	Yes	Yes
New Jersey		Yes	Yes
New Mexico	3 3/4 hrs.		
New York	2 - 5 hrs. per wk. per class.	Yes	Yes
North Carolina	Yes	Yes	Yes
North Dakota	Yes	Yes	
Ohio		Yes	
Oklahoma			
Tecumseh			
Taft	Yes	Yes	Yes
Oregon			

TABLE II (continued)

INDUSTRIAL SCHOOLS IN WHICH MUSIC IS TAUGHT IN THE CLASSROOM AND THE TYPE OF WORK DONE

	Music in Rooms and Time Allotted	Rote Singing	Music Reading
Pennsylvania			
Sleighton Farm	2 or 3 periods	Yes	
Morganza			
Rhode Island	75 min.		Yes
South Carolina			
South Dakota			
Tennessee			
Tullahoma	1 hr.	Yes	Yes
Nashville			
Texas	2½ hrs.		Yes
Utah		Yes	
Vermont	1½ hrs.	Yes	
Virginia			
Bon Air	5 hrs.	Yes	
Peak's Turnout	5 hrs.	Yes	
Washington		Yes	
West Virginia			
Industrial		Yes	
Huntington			
Wisconsin		Yes	
Wyoming	10 hrs. (probably time allotment for all grades)		

TABLE II (continued)

INDUSTRIAL SCHOOLS IN WHICH MUSIC IS TAUGHT IN THE CLASSROOM AND THE TYPE OF WORK DONE

	Rhythm Work	Directed Listening	Remarks
Alabama	Band		
Arizona			
Arkansas			
California		Radio & Record Listening Hours	
Colorado			
Connecticut		Radio	
Deleware			
Woods Haven			White
Florida		No formal music program.	
Georgia	Gds.7&8		
Idaho			
Illinois	Yes	Yes	
Indiana			
Iowa			
Kansas			
Kentucky			
Louisiana			No information
Maine	Yes	Yes	
Maryland			
Montrose			White
Glen Burnie		No formal music program.	Colored

TABLE II (continued)

INDUSTRIAL SCHOOLS IN WHICH MUSIC IS TAUGHT IN THE CLASSROOM AND THE TYPE OF WORK DONE

	Rhythm Work	Directed Listening	Remarks
Massachusetts	Yes	Yes	
Michigan	Yes		
Minnesota			
Mississippi		No formal music program.	
Missouri			
Tipton			Colored White - No information
Montana	Yes	Yes	
Nebraska			
Nevada		No information. Too small for a regular music program.	
New Hampshire			
New Jersey		Yes	Teacher load 35 periods, 45 min.
New Mexico			
New York	Yes		
North Carolina	Yes Band	Yes	
North Dakota			
Ohio		Yes	
Oklahoma			
Tecumseh			White
Taft	Yes		Colored

TABLE II (continued)

INDUSTRIAL SCHOOLS IN WHICH MUSIC IS TAUGHT IN THE CLASSROOM AND THE TYPE OF WORK DONE

	Rhythm Work	Directed Listening	Remarks
Oregon		Yes	
Pennsylvania			
Sleighton Farm	Yes	Yes	
Morganza			No information
Rhode Island			
South Carolina			
South Dakota			
Tennessee			
Tullahoma	Yes	Yes	White
Nashville			Colored No information
Texas	Yes		
Utah	Yes		
Vermont			
Virginia			
Bon Air	Band		White
Peak's Turnout			Colored
Washington	Yes		
West Virginia			
Industrial			White
Huntington			Colored
Wisconsin			
Wyoming			

CHAPTER III

CLASS ROOM MUSIC

__Time Allotment__. It was found through the answers to the questionnaire by which the data for this study were obtained, that twenty-two industrial schools give some form of instruction in music in the separate classrooms. It was difficult to ascertain definitely just how much time was allotted for this teaching. Only sixteen schools attempted to answer the question exactly. Among the sixteen answering, a considerable difference in classroom time schedules is observable. It may be noticed that in one school (Albion, New York) the time varied from two to five hours per week per class.

There are several reasons for this variation. The first and most obvious reason is the difference in the grade groupings to which attention was called in the last chapter. A more important reason is the greater flexibility of the whole industrial school program. Since the underlying purpose of all training in these schools must be the social rehabilitation of the girl, any activity which it is believed will aid the process becomes a justfiable part of the school activity. Thus we find that when some seasonal program, play, cantata, pageant or assembly program is in preparation, the classroom work may be suspended in favor of combined practice by several rooms. It must be remembered that industrial school

girls do not, as a rule, leave their cottages for evening or after school rehearsals, so that many activities which would be regarded as extra-curricular in most public high schools, must here be included as part of the school program.

TABLE III

TABLE SHOWING THE FREQUENCY OF OCCURENCE OF THE FOUR CLASSROOM MUSIC ACTIVITIES INVESTIGATED

ACTIVITY	NO. TIMES MENTIONED
Classroom music	22
(1) Rote singing	27 (mentioned as an activity by several schools which do not give classroom instruction)
(2) Music reading	18
(3) Rhythm work	15 (3 mention rhythm bands specifically)
(4) Directed listening	10
Schools listing only rote singing	7
Schools listing only music reading as being stressed	4
Schools doing both rote singing and music reading	14
Schools listing some two of the four activities mentioned	21
Schools using all four of the activities mentioned	6

These reasons probably give at least a partial explanation of the apparent lack of a regular and uniform time allotment in many schools. It should be noted, however, that at least five states exceed the rather generally accepted junior high school music allotment of ninety minutes. It should also be noted that whereas in a public high school it would be rather unusual to find all the pupils receiving regular musical instruction, it is by no means uncommon in the industrial schools. On the other hand sixteen schools do not list any classroom work in music, although they do list other musical activities. If these schools had no children below junior or senior high school level this would be understandable, but since most of the schools take children well below these age limits, there must, in every school, be at least one or two grade rooms.

Types of work. The classroom music work is usually in one or more of four fields, (1) rote singing, (2) music reading, (3) rhythm work, and (4) directed listening. Accordingly information upon the frequency of these activities was sought. This frequency is shown in the table on page 17.

SECTION I

ROTE SINGING

It is obvious that rote singing is the most frequently used. It was to be expected that this would prove to be the case. It has been said that "there is a vast world of music significant in the lives of children which they can learn to sing through the imitative process and by listening to it before they can perform characteristic examples through sight reading".[4] It might be added that most industrial school children would never learn to sing it through the reading process.

When it is remembered that many pupils are below normal in mentality, and it will be remembered that, in the figures given by the Colorado school, which may be taken as typical, the number was about fifty per cent below normal, it will readily be seen that much of the work in music must be rote work. It is also true that many of the children of normal mentality were not successful in their former school life and came to the industrial school without the background that could be expected. It will easily be seen, then, that rote singing must play a very important role in the music education work in these schools.

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[4] Mursell, *op. cit.*, p. 61.

Of the twenty-two schools definitely listing work in classroom music, only four make no mention of rote singing as a classroom activity. Seven schools list only rote singing. Nine schools which give no classroom work do list rote singing as an activity, evidently for chorus. The matter of chorus singing will be discussed in a later chapter but it may be well to remark here that the common industrial school practice of having the whole school enrollment form one large chorus brings children whose ages differ more than ten years into one group. It would of course, be impossible for most of the younger children to learn most of the songs except by rote.

One argument against sectioning grade school groups in music work on the basis of ability, is that it may mean that the weaker pupils lose the incentive of the presence of those who can most effectively set a high standard of work.[5] This would seem to be very true of these lower grade pupils. They are highly delighted to find that they, too, can sing, and sing well, the songs that the older girls sing.

The free and happy use of the singing voice, the ability to sing with a tone pleasing to themselves, as well as to others, are things that must be cultivated in most of the girls. Their achievement comes as a revelation to many of them. It is

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[5] James L. Mursell, Mabelle Glenn, The Psychology of School Music Teaching (New York: Silver, Burdett and Company, 1931), p. 70.

generally admitted that one of the chief aims of music education is to provide a means of emotional release and disciplined self expression. If this is true for normal children living a normal life, it will readily be seen how vitally important it becomes for these children. It is hard to see how these results can be achieved in any other way than through the singing of many good and varied songs, which must, of necessity, be learned largely by rote.

SECTION II

MUSIC READING

Of the schools teaching music in the classroom, four place the stress upon music reading. Eighteen schools teach some reading, while fourteen schools say that they use both rote singing and music reading in the classroom. Even though the amount of actual music reading effectively done cannot be gauged from the questionnaire, it is perhaps surprising that as many schools do at least attempt to teach it. Since so many of the children have reached junior and senior high school years without much, if any, skill in reading and without any desire to learn, it would seem that little progress in this field could be expected.

Those children in the lower grades, however, who will return to the public schools, should certainly be given the work they need in order to take their places effectively there.

As has been said earlier most industrial schools are obliged to group together the children in the lower grades so that there are several grades in one room. Karl W. Gehrkens [6] remarked several years ago that the problem of selecting and teaching the most necessary theoretical facts had become a puzzling one; that the whole matter was in a state of flux at that time, and that all one could do was to state an opinion. This is probably as true now as it was ten years ago, and if it is a problem in the normal grade school situation it is certainly more of a problem in the typical industrial school situation.

Mr. Gehrkens believed the following theoretical work should be taught sometime during the first six grades.

(1) How to find "do" from the right hand sharp or flat.

(2) The names of all common musical symbols, including the note and rest values.

(3) The function of the G clef and the names of the lines and spaces of the treble staff.

(4) The function of sharps and flats.

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[6] Karl Wilson Gehrkens, Music in the Grade Schools, (Boston, C. C. Birchard and Company, 1934), pp. 126-127.

(5) The signatures of the nine common major keys.
(6) The meaning of the common measure signatures.
(7) The fundamentals of transposition.
(8) The basic facts about the minor mode (but probably not the minor key signatures).
(9) The basic facts about the bass staff.
(10) The names of the keys on the piano.

If this list is accepted as a standard against which to measure typical industrial school sixth grade accomplishment, it will be found that most schools fall far short of attaining it.

It has been observed in the Massachusetts school that about half of this material can be taught in the first six grades in the time available. The children usually know

(1) How to find "do" from the right hand sharp or flat.
(2) The names of common musical symbols.
(3) The function of the G clef and the names of the lines and spaces.
(4) The meaning of common measure signatures.
(5) Something of the function of sharps and flats.

The music reading above the fourth grade does not become efficient enough to be enjoyable to the children. It is very

noticeable that the lower grades read better and enjoy it more. They have proved themselves able to do standard grade work at their level.

When the older girls become aware of a need of some reading knowledge it can often be acquired with fair rapidity. An experiment in the use of pre-band instruments at Lancaster (Massachusetts) showed that once a girl had realized she could have more fun with her instrument if she could read simple songs, she set about learning the process. Several girls of high school age who lacked even a rudimentary knowledge of music notation and theory acquired enough for their purpose in a matter of days, and experienced great satisfaction in their new accomplishment. It came as a surprise to most of them to find that simple music reading was not the insoluble mystery they had supposed it.

Save for these individual cases with strong incentive to learn, the attempt to teach much of the theory of music to girls of junior and senior high school age who have not acquired at least a slight knowledge before this time, has been found to defeat its own purpose. The work with the pre-band instruments has indicated the possibilities for experiment in their use as aids in acquiring skill in reading.

Those pupils who become members of the more exacting musical organizations of the schools become familiar with the score through using and handling music. They gradually acquire,

if not reading ability, at least a kind of following skill. In conclusion it may be repeated that about a third of the industrial schools teach at least a small amount of music reading in some of the grades. Since most industrial school children are in the junior and senior high school years and have acquired little if any reading skill, it is not possible to teach much of this work in class without defeating the ends of the music program. However, it has been repeatedly demonstrated at the Massachusetts school that when a strongly felt individual need for this skill can be created, these older girls can easily acquire enough skill to read, for example, simple songs playable on a recorder. It has also been found that grades below the sixth, in spite of lower than average mentality, are able to develop reading skill comparable to that of the slower sections of public school grades. Their progress is usually slow. They need constant encouragement and large quantities of simple song material. They can, however, learn to read well enough to find pleasure and satisfaction in the process. It would seem unfair to deprive these lower grade children of the chance to learn a skill that may be a source of enjoyment to them and that should aid them in readapting to public school conditions.

SECTION III

RHYTHM WORK

There is no doubt that the opportunity to express rhythm through some form of bodily movement is one of the essentials in school music, at least in the elementary grades. Fifteen schools reported rhythm work of some kind. Whether this was work of the music department was not specified, and, save for three schools reporting rhythm bands, the type of work was not specified. It is highly probable that much of the work is in the dance. Folk dancing, square dancing, interpretive dancing and marching were all mentioned as activities. All this work is difficult to separate from the work of the physical education and recreation departments, but it must surely be considered in regarding the whole picture of music education in any school.

Many schools mentioned pageants, operettas and other musico-dramatic productions as favorite activities. The close cooperation of the music and physical education departments here becomes very important. The music teacher is often the general director of these performances, but the physical education director probably teaches the dances.

Purely recreational dancing, or dancing that seems to the girls recreational, occupies an important place. The revival of popularity of the square dance has been felt even in the industrial school. This type of dancing gives the awkward girl with poor muscular coordination, and the slow heavy girls

so often observed in groups of lower than normal mentality, opportunity for the rhythmic activity they so badly need without making them individually conspicuous and self conscious.

The tonette drill corps developed in one school could surely be classed as a rhythmic activity. It has a marked effect upon the habitually bad posture of its members. Whether the result is due to the activity itself or to the effort to remedy bad posture in order to qualify for the corps is perhaps not so important as that there is a noticeable improvement.

The rhythm band needs little comment. It has the same value in the industrial school that it has in the public school. The lower grades enjoy it and the children of higher chronological age but lower mental age seem to enjoy it quite as much as the normal first and second grade children.

SECTION IV

DIRECTED LISTENING

Listening work in music may play a tremendously important part in the life of any institutionalized person. The opportunities for individual, personalized activity are necessarily limited, but most cottages in most girls' industrial schools are equipped with radios and there is time for evening and Sunday afternoon listening. It is here that

the influence of the music teaching may enter the school life outside the classroom almost more strongly than in any other way. There may be doubt as to how much the girls will sing when they leave the school, but there is no doubt that they will listen to something. There can likewise be no doubt that singing is the core of music education, but music experience based upon nothing but singing must be very meager. Helen Schwin [7] points out the need of giving children musical experience in terms of their needs. Since they mostly come from homes where the radio is constantly going, any training that will make it possible for them to listen with some understanding, enjoyment and discrimination has almost inestimable value. It must be remembered that a large number of industrial school girls are placed upon parole in homes where they must spend many of their leisure hours alone in their rooms. Their spare time activities are sharply limited both by the conditions of their parole and by their lack of spending money. This lack of something to do and consequent boredom and search for a good time are naturally causes that contribute to further difficulties and sometimes a return to the school. The need for trying to develop any resource for enjoyment is so obvious and the rewards for so doing are so large, that it is surprising to find only ten industrial schools reporting work in directed

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[7] Helen L. Schwin, "We Do Nothing But Sing", Music Educators' Journal, 30:18-19, January, 1944.

listening. Included in these ten are two schools which report simply radio and record listening hours as incidental activity rather than as regular classroom work.

It is impossible to state how much of this condition is due to lack of equipment, but it is probable that most schools have at least one fairly satisfactory phonograph. It does not seem probable that any institution could not acquire gradually at least a small record library either by gift or purchase.

Some institutions are more fortunate than others in the provision made for concerts by visiting musicians. Where these can be arranged they are very valuable. They were mentioned as musical activity by only three schools, but it is probable they take place in many more than that. At the risk of repetition it may be said again that while such activities are recognized as valuable in any school, they have an even greater value in an institution. When the same companions are seen every day and the same routine maintained, and when one does not go further from one's cottage than to the school building next door or to work upon the farm, any unusual or unscheduled event becomes very important. If the quality of a performance is reasonably high its influence is strong and lasting. It is a matter of observation at the Massachusetts school, that pupils are most appreciative at the time and mention it frequently for some time afterward.

Any occasion when good music may be heard becomes a listening lesson in an industrial school as well as in a public school. It has been found valuable to make part of an occasional choir or chorus rehearsal a listening lesson. The teacher in an industrial school enjoys one advantage the public or private school teacher does not have. It is ordinarily quite possible to regulate most of the pupils' radio listening. By acquiring the cooperation of the matrons or other house officers it is often possible to arrange for pupils to hear particular programs that may come at a time when the girls are in the cottages. These programs may easily be made the basis for much discussion before and after hearing.

It is not uncommon for the teacher of music in an industrial school to be asked doubtfully and even incredulously, "Do these girls really enjoy that kind of music?" If the questionner could watch such an audience, or hear some girl ask where she can find the story of the opera she heard a part of on Saturday afternoon, the question would be answered.

If the school has even a small library of books about music and musicians it is very easy to encourage further reading upon the subject. The stress in industrial school work must, of necessity, be so much upon work with these of lower than normal mentality, that there is danger of forgetting the few superior children. While their number in most schools is never great, it must be remembered that these girls, if they do not become

socially adjusted, are potentially more dangerous to society than the dull girl. It is also true that life in an institution is harder for the active, intelligent and energetic than for the slow, lethargic and easily satisfied. It becomes necessary to provide some interest, some occupation these girls may follow by themselves; some new, constructive pursuit to replace the old, undesirable habits and thinking. The listening with correlated reading has been found effective in some cases.

It has been said that although music is for every child, response to music is individual. Therefore music activities must be varied in quantity and in kind. [8] One device has been tried and found very successful in providing for this individual difference of interest and response. At the Lancaster, Massachusetts industrial school the girls have been encouraged to make music notebooks or scrapbooks. It has not been required of them and there have been no directions as to what should be included. Suggestions about possibilities were given and paper was supplied for those who wanted it. The difference in interests and in response to music is made very evident by these notebooks. Some girls became interested in opera and opera singers, and collected related information. Others preferred instrumental music and collected pictures and histories of instruments, orchestras, and conductors. Some wanted books of

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[8] Fowler Smith, "Essentials in Elementary School Music", *Music Educators' Journal*, 30:16-17, January, 1944.

patriotic songs. Sometimes music notation became necessary when someone wanted to copy a song or a part of a song.

The possibilities for correlation or integration of the work with other school work are evident. The girl with drawing ability illustrated the music included in her book. Prizes were awarded for the best books at the end of the year. One girl who had never evinced the slightest interest in music became interested enough to make a notebook during the summer and greeted the music teacher with it in the fall. Her interest grew until she taught herself to read music enough to play simple songs upon a recorder. The interest in this work spread until some fifty girls voluntarily made notebooks or scrapbooks and searched all available newspapers and magazines for usable material.

The worth of such a simple notebook to its owner would probably not be appreciated by one unfamiliar with institutional life. The girls may have very few personal possessions. Some girls may own a book or two or a few trifling articles. Some have a little personal clothing. Others own literally nothing. The very clothing they wear is supplied by the state and belongs to the school.

It may be seen that under these conditions the very fact of possession makes a thing precious. Then, too, the supply of of magazines and papers that may be cut up is very limited.

There is keen competition for all available material of the sort. Consequently a choice picture of an instrument or of a musical personality is a prize. Its possessor wishes to find out all about it. The notebook makes it possible to organize all this apparently disconnected musical information and tie it closely to listening experience both in school and in the cottage.

Thus the advice of Mursell [9] that "One should encourage both the activity of sub-groups within the class group as a whole and individual contributions" may be followed together with his further advice to "capitalize whatever opportunities for listening to music may come to the child in the course of his everyday life...." In conclusion it may be said that although the value of this part of the work in music education has been repeatedly observed at the Massachusetts school, it is not in general use in the girls industrial schools of the country. It is used regularly in only eight schools and irregularly in two others. It is used as a class activity less frequently than any other of those investigated.

Conclusion. To sum up the data in this chapter of the study it may be repeated that there are thirty six schools which include children below the age of twelve, and fifteen

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[9] James L. Mursell, Op. Cit., pp. 46, 94.

which received them at twelve. Only twenty two schools give classroom instruction in music. Eighteen of these include instruction in sight reading. Twenty seven schools in all emphasize rote singing as an activity. Of the schools teaching music in classes fourteen stress both reading and rote singing. Four emphasize reading.

Rhythm work is done in fifteen schools. This includes rhythm bands and dancing of various kinds. No other type of rhythm work, such as free and creative rhythmic expression is directly mentioned, but may be included.

Directed listening is used in only ten schools. Only six schools give regular classroom instruction in all four activities generally considered necessary in a balanced program of music education.

TABLE IV

VOCAL GROUPS - CHORUS, CHOIR OR GLEE CLUB AND COTTAGE GROUPS (USUALLY INFORMAL)

	Chorus	Choir	Cottage Groups
Alabama	3 periods	Yes	Yes
Arizona	no music program		
Arkansas	unison		
California	unison & pt.	Yes	Yes
Colorado	5 periods	Yes	
Connecticut	pt. chorus	Yes	Yes
Delaware			
Woods Haven(White)	1 hr. unison	Yes 4 hrs.	Yes
Florida	unison		Yes no formal program
Georgia	Pts.		Yes
Idaho	Unison & Pt.		Yes
Illinois	Unison & Pt.	4 choirs	Yes
Indiana	Pts.	Yes	Yes
Iowa	Pts.	Yes	Yes
Kansas	Unison & Pt.	Yes	Yes
Kentucky	Pts.	Yes	Yes
Louisiana	Unison & Pt.	Yes	
Maine	Unison & Pt.	Yes	
Maryland			
Montrose(White)	1 period	Yes	
Glen Burnie(Colored)	Unison		no formal program

TABLE IV (continued)

VOCAL GROUPS - CHORUS, CHOIR OR GLEE CLUB AND COTTAGE GROUPS (USUALLY INFORMAL)

	Chorus	Choir	Cottage Groups
Massachusetts	Unison & Pt.	Yes (4 hrs.)	Yes
Michigan	Unison & Pt.	Yes	
Minnesota	Unison & Pt.	Yes	Yes
Mississippi			no formal program
Missouri			
Tipton (Colored)	Unison & Pt.	Yes	Yes
White	No information		
Montana	Pts.	Yes	
Nebraska	Pts.	Yes	Yes
Nevada	No information -- too small for a formal program		
New Hampshire	Unison & Pt.	Yes	
New Jersey	Pts.	Yes	
New Mexico	Unison & Pt.	2 choruses, I affiliated with State Federation of Music Clubs.	
New York	Unison & Pt.	Yes	
North Carolina	Unison	Yes	Yes
North Dakota	Unison & Pt.	Yes	Yes
Ohio	Unison & Pt. 45 min.	2 colored & white	
Oklahoma			
Tecumseh (White)	Pts.	Yes	Yes
Taft (Colored)	Unison & Pt.	Yes	

TABLE IV (continued)

VOCAL GROUPS - CHORUS, CHOIR OR GLEE CLUB AND COTTAGE GROUPS (USUALLY INFORMAL)

	Chorus	Choir	Cottage Groups
Oregon	Unison & Pt.		
Pennsylvania			
Sleighton Farm	Unison & Pt.	Yes	
Morganza	No information		
Rhode Island	Pts.	Yes	Yes
South Carolina	Chapel		Yes
South Dakota	Unison & Pt.	unspecified extra curricular activity	
Tennessee			
Tullahoma(white)	Unison & Pt.	Yes	Yes
Nashville(colored)	No information		
Texas	Unison	Yes	Yes
Utah	Unison & Pt.		
Vermont	Unison & Pt.	Yes	
Virginia			
Bon Air(white)	Unison	Yes	
Peak's Turnout(colored)	Unison & Pt.	Yes	
Washington	Unison & Pt. 2 hrs.	Yes	Yes
West Virginia			
Industrial(white)	1½ hrs.	Yes	Yes
Huntington(colored)	Unison & Pt.	Yes	
Wisconsin	2 hrs.		
Wyoming	Pts.	Yes	

TABLE V

FREQUENCY OF OCCURENCE OF EXTRA CLASSROOM VOCAL GROUPS

Chorus	48
Choruses stressing principally part singing	11
Choruses singing only unison music	6 (these are in schools which do not have a formal music program)
Choir or Glee club	36
Cottage groups	27
Schools having only informal undirected singing or Cottage groups only	5

CHAPTER IV

VOCAL GROUPS OUTSIDE THE CLASSROOM

SECTION I

CHORUS

By far the most commonly used activity in music education reported by the industrial schools was chorus singing. There were only two schools that did not report it. Even those schools which did not have a formal music education program allowed the girls to sing in assemblies and informally in the cottages. Arkansas, Florida and Glen Burnie, Maryland reported that although they had no trained staff members to do music work they could still have chorus singing. The Arkansas school reported that this was enjoyed more than any other activity.

Dr. van de Wall [10] says that the moral and mental therapeutic power of music lies in its gift for turning the prisoner and mental patient from the unfriendly, sullen and resistive mental attitude toward the friendly, willing and assistive frame of mind, which is a prerequisite for the morally and mentally efficient and cooperative citizen. In a girls industrial school this influence may be brought to bear most easily through the general chorus. There are frequent

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[10] Willem van de Wall, The Utilization of Music in Prisons and Mental Hospitals, (New York, The National Bureau for the Advancement of Music 1924), pp. 20-21.

occasions in the school life in which chorus singing plays a vital part. It would be as hard to conceive of industrial school assemblies, church services and holiday programs without singing as it would the same kind of program in any other type of school. The quality of singing on these occasions more often than not sets the standard of quality for the whole program.

Besides the incidental opportunities for chorus singing, most schools include regular chorus periods in their school programs.

The time allotted to them is not always specified, but in at least one state (Colorado) it is as much as an hour a day. The type of music used probably varies greatly. Eleven schools say that their chorus singing is principally in parts, while six schools attempt no formal part singing, but confine themselves wholly to singing in unison.

The formal chorus naturally presupposes a program of voice testing and a part seating arrangement. In many schools it is possible to test voices within a few days of the arrival at the receiving cottage. This also provides an opportunity for locating the girls who would probably benefit from the choir or other special groups. The girls who have been non-singers in school can then be encouraged to start. It may be noted here that, in the Massachusetts school, although many girls say upon entering that they have never sung and have no

idea whether they are sopranos or altos, it has been observed over a four year period that only two girls really did not sing. One of these two was a borderline dementia praecox case and even she sometimes sang a little if she thought herself unobserved.

It seems to be universally agreed that the chorus period is one of the most enjoyable of the week. Several industrial school principals and superintendents of long experience have commented upon the effects upon the general school population of chorus singing. One principal said it was possible to observe a great change for the better in facial expression in many girls as they sang. A superintendent wrote that the music and recreation work were her greatest aids.

Where it is feasible to test voices and arrange part seating and when an accompanist is available it has been found that the girls enjoy working for some degree of finish. The experience of following a director interests them, the effects possible to a large chorus are satisfying, and when their performance has been creditable the "lightening" effect noticed by another administrator is very evident as they leave the auditorium.

Informal singing or community singing is mentioned as an activity by several schools. Here a distinction must be made between directed community singing and the entirely spontaneous unsupervised recreational singing. A rather sharp division of

opinion upon the question of encouraging informal, undirected musical activity was observed. Although forty-two schools stated that they encouraged this activity, there were eight which gave it no encouragement. These eight directors felt that the type of music sung and the manner of singing was not good enough to be encouraged.

There is no doubt that the singing of untrained and unsupervised girls of the type in an industrial school is very crude. It has been observed in the Lancaster, Massachusetts School that when a choir or chorus song is casually sung by cottage groups it is never thereafter well and correctly sung by the directed group. The errors and poor tone quality become matters of habit which are almost impossible to eradicate.

Most directors probably feel that there is plenty of song material of a type that the girls enjoy singing and that the quality of its singing is not so important as its social effects. They undoubtedly feel that, most especially in this type of school "Music education should be planned, not in terms of technique and drill, but in terms of self expression, emotional release and the creative impulse".[11] The satisfaction the girls derive, for example, from harmonizing parts of their own is probably more valuable than the mere learning of a correct second part.

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[11] James L. Mursell, Mabelle Glenn, Op. Cit., p. 21.

Any healthful and constructive activity is beneficial for these girls. A singing girl is not a brooding rebellious girl. If the singing is not always what could be desired from a musical standpoint, it may be helpful to remember Mrs. Coleman's [12] statement that "The teacher's compensation is in seeing _the effect on the child_, not in the intrinsic beauty of the thing he has created."

SECTION II

SMALL VOCAL COMBINATIONS

The use of small vocal groups, duets, trios, quartettes and so forth, as both formal and informal cottage activities, was mentioned twelve times. These give much pleasure to the girls listening as well as to the performers. They are always highly interested in and appreciative of each other's efforts. Incidentally the small house groups provide an excellent opportunity for capable girls to display real leadership. Oftentimes the girls most difficult to work with are the aggressive girls who have this quality in no small degree. They are perhaps the girls who have had their "gangs" or may become gang leaders, if this trait can not be turned into some healthful and constructive channel. Some of these girls may

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[12] Satis N. Coleman, _Creative Music for Children_, (New York: G. P. Putnams Sons, 1922), p. 209.

achieve excellent results in planning and carrying through some informal house project.

Three schools mentioned song contests as favorite activities. This leadership ability may be very useful here. Such singing is often done in summer when groups may meet out of doors in the early evening. Since the music teacher is probably not at the school in the summer it is particularly helpful to have a few pupil leaders.

Conclusion. It may be said that chorus singing is universally recognised as a valuable, effective and inexpensive aid in the educational program of a girls industrial school. Forty-eight schools use it in some form. Most schools have a regular chorus period in the school day. The time allotment varies but it is frequently scheduled more than once a week. One school has as much as five hours a week. The stress in eleven schools is upon part singing. Twenty-eight schools use both unison and part music. Chorus singing is an indispensable part of such regular activities as assemblies, church and Sunday school and special school and holiday programs.

While there is some disagreement as to the advisability of encouraging informal, undirected singing, particularly in house groups, it is favored by the great majority, forty-two schools, since it is evidently felt that the social results are valuable. Small informal house groups, trios, quartettes or

other combinations, singing both for the cottage and for informal school programs, are favored in twelve schools.

SECTION III

THE SELECTIVE GROUPS

Choir or Glee Club. Thirty-six industrial schools reported choirs or glee clubs. Next to chorus singing this was the most popular musical activity mentioned. It is, of course, perfectly natural that this should be so. The girls like it, it is highly useful to have such an organization available, and since no other equipment than music is needed, there is no expense factor. This last point is always important in institutional work.

From the music teacher's standpoint the work with these special groups is the most rewarding part of institutional teaching. The selected singing groups contain not only the best voices, but usually the girls with the greatest desire to sing. It will also be found that these groups more often than not contain some of the most intelligent girls of the school.

A good vocal organization may provide a rich and vital experience for its members, regardless of age or station in life. What it may mean to a person living an institutional life, deprived of most of the activities and contacts of normal living, may easily be imagined. Membership in an industrial school choir

is usually regarded as an honor and a privilege. Since in many schools the group performs outside the institution, its members may be the only ones to leave the grounds during their entire stay. It is interesting to note here that the number of institutions permitting outside performance is the same as the number which maintain choirs, though the institutions are not, in all cases identical. Those schools which do not permit outside performance usually invite the public to events on the school grounds.

It will readily be seen that it is not only possible but highly desirable that the highest standard of behaviour as well as the highest possible musical standards should be maintained. In discussing music as a disciplinary agent in correctional institutions Dr. van de Wall says,

> "...this term signifies moral or mental training, the development of obedience and efficiency, the changing of bad habits into good habits....How many of the millions of dollars spent on these "disciplinarian" institutions are devoted to the purpose for which they were ostensibly appropriated and spent, namely the transformation of bad habits into good ones, the development of moral and mental control, of civic obedience, and efficiency?...music is indeed the most efficient general disciplinarian and moral agent in prison management, effecting at once that for which modern, humane and sensible imprisonment is intended, namely, the change of bad feelings into good ones, the transfer of streams of thought from negative and detrimental into positive and beneficial ones, the doing of friendly deeds rather than evil ones, the substitution of constructive habits for destructive ones." [13]

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[13] Willem van de Wall, Op. Cit., pp. 16-17.

Nowhere in the institutional music work may this disciplinarian power of music be so clearly seen as in the selective groups. It has been observed that they exert a remarkably steadying influence upon some behaviour problem girls. At the Massachusetts school several apparently incorrigible girls who had been in almost constant behaviour difficulties, but who were musically qualified for choir membership have been observed. In two cases the incentive of this membership was sufficient to produce acceptable social behaviour for a probationary period of three months before admission to the group, and upon admission the behaviour remained good enough for membership to be retained through the stay at the school.

The musical standard of these groups may be kept fully as high as that in a public high school. In fact it may be kept much higher than that in many high schools. It is usually possible to have several hours of practice time in each week. Exact information about the time allotted these groups was not asked, but two schools said they scheduled four hours and one said three. It is very probable that many schedules are flexible here. When a program is in preparation considerable extra time may be spent.

The activites possible to industrial school vocal groups are those possible to any girls choral group. There are concerts, operettas, church performances, incidental

appearances at assemblies or special programs and very often some sort of pageant or musico-dramatic performance given together with the dramatic department. Five schools listed operettas as a favorite type of performance. Five preferred cantatas (concerts). Four mentioned pageantry or some kind of drama with music. Although thirty-six schools had choirs or glee clubs, only nineteen mentioned definite and apparently regular performance. This includes one school which produces musical comedy for money raising purposes. (Oklahoma)

The different types of work done in the industrial schools perhaps reflect more closely the personal opinions and tastes of the administrative staffs then would the work of a public high school music department. There have been no generally accepted standards of accomplishment for this work nor even any knowledge on the part of one school staff as to what others are doing. The opinions of students' parents are not a factor, and the opinion of a local community does not greatly influence the policies of a state institution. In most states these schools are not even under the department of education. They are under departments of public welfare or departments of correction or corresponding departments. Consequently the influence of current educational opinion is not felt so directly.

It must also be admitted that a considerable section of public opinion has considered and still considers the education

given industrial school girls unimportant. Probably there is no one directly associated with this work who has not been asked on more than one occasion, "Oh, well, what difference does it make what they do? Are they worth spending time and money upon anyway?"

While it may not be called an educational result, at least for the girls, the appearance of a really creditable industrial school choir or glee club may go a long way in counteracting this opinion in that part of the public which comprises the audience. It may also be said from experience that many a person whose first contact with industrial school work of any kind has been attendance at a concert or musico-dramatic performance, has said in some amazement, "Why surely they can't be all bad if they can do work like that." This would seem to be one more reason for the maintenance of the highest possible standards.

In the work with selected groups the director may be far more exacting than in any other. It has been found that the groups enjoy and benefit from regular class vocal instruction, and it has been proved beyond doubt that once an ideal of beautiful tone has been established the girls become highly sensitive to it. The finest of music can be used. As has been observed so repeatedly by all educators, the material does a good deal of its own teaching if its quality is high enough. That the effect of singing in a reasonably good

choral group is a lasting one has been attested, in at least one school by frequent letters from girls who have left and who write to say how much they would like to be back in the choir for the Christmas concert or some other concert time.

Most industrial school groups sing both sacred and secular music. More than public school groups they have occasion to provide music for at least the Christmas and Easter church festivals. Whether there is a choir to sing at church services regularly varies according to the population of the schools. If there is one non-denominational service it is fairly simple to provide such music. In a school that has two services weekly and that has one director or teacher of music, as most of them have, regular weekly performances at both a Protestant and a Catholic service become unlikely. Where it can be managed, there is, of course, no doubt that it adds greatly to the service.

Four schools mentioned music for church and Sunday school services as regular musical activities. Where industrial school groups were asked to sing in the community it was frequently stated that they sang at churches. In some schools this would become difficult since there is opposition on the part of some religious groups to appearing in churches of other denominations.

One school (Ohio) mentioned a three hour weekly time allotment for each of its two choirs, white and colored. They

gave one program a year. Another school mentioned a negro spiritual group. This was formerly used at a third school which had been obliged to drop the activity because of lack of time on the part of both the director and pupils. If there were enough colored girls in the school population they would probably enjoy a "spiritual" group.

Conclusion. The exact type of selected vocal groups must vary somewhat according to differences in population and in policy at the different schools. The degree of difficulty of the music sung must also vary as do the groups which sing it. The quality of the music used, however, need never be other than good. The most exacting standards of behaviour and of musical accomplishment possible to apply are respected by the girls in these groups. Even in the matter of the difficulty of the music sung, a work that might be considered somewhat beyond their capabilities, and that demands their utmost, will often draw from them results that are a surprise to themselves.

The effects upon social behaviour of membership in some such group have been repeatedly observed to be beneficial. This experience may be, for some girls, the most influential part of their whole institutional residence. The influence of fine music which they have themselves produced is no less strong upon industrial school girls than upon any other

children or adults who have had their lives enriched by this experience. It may, in fact, be stronger, as these lives have so little richness in them.

TABLE VI

INSTRUMENTAL WORK

CLASS LESSONS, ORCHESTRA, BAND AND PRIVATE LESSONS

	Class Lessons	Orchestra	Band	Private Lessons
Alabama				
Arizona				
Arkansas				
California				
Colorado		Yes		Piano
Connecticut				Piano
Delaware				
Woods Haven	Yes			
Florida				
Georgia				
Idaho		Yes		Piano
Illinois	Yes	Yes		
Indiana				
Iowa	Yes	Yes		Yes
Kansas		Yes		
Kentucky				Piano
Louisiana	Yes	Yes		
Maine	Yes	Yes		
Maryland				
Montrose (white)				Yes
Glen Burnie (colored)				

TABLE VI (continued)

INSTRUMENTAL WORK

CLASS LESSONS, ORCHESTRA, BAND AND PRIVATE LESSONS

	Class Lessons	Orchestra	Band	Private Lessons
Massachusetts				Piano
Michigan				
Minnesota				
Mississippi				
Missouri				
Tipton (colored)			Yes	
White		no information		
Montana		25 piece		
Nebraska	Yes	Yes		
Nevada		no information		
New Hampshire				
New Jersey	Piano			Piano
New Mexico				
New York	Yes		Yes	
North Carolina				
North Dakota		Dance Orchestra		
Ohio	Yes		Yes	Yes One period with class lessons

TABLE VI (continued)

INSTRUMENTAL WORK

CLASS LESSONS, ORCHESTRA, BAND AND PRIVATE LESSONS

	Class Lessons	Orchestra	Band	Private Lessons
Oklahoma				
Tecumseh (white)				Yes
Taft (colored)	Yes			
Oregon	Type of work unspecified			
Pennsylvania				
Sleighton Farm				
Morganza		No information		
Rhode Island				
South Carolina				
South Dakota		Yes	Yes	
Tennessee				
Tullahoma (white)	Yes			
Nashville (colored)		No information		
Texas				
Utah			Yes	
Vermont	Yes	Yes	Yes	
Virginia				
Bon Air (white)				Yes
Peak's Turnout (colored)			Yes	
Washington				
West Virginia				
Industrial (white)				
Huntington (colored)				

TABLE VI (continued)

INSTRUMENTAL WORK

CLASS LESSONS, ORCHESTRA, BAND AND PRIVATE LESSONS

	Class Lessons	Orchestra	Band	Private Lessons
Wisconsin	Yes		Yes	
Wyoming	Yes	Yes		

TABLE VII

FREQUENCY OF OCCURENCE OF INSTRUMENTAL ACTIVITIES INVESTIGATED

Class Lessons	12
Private Lessons	5
Private Piano Lessons	5
Orchestra	12
Band	8
Individual practice time allowed	25
Pre-band instrument classes	3
Harmonica band	1

CHAPTER V

INSTRUMENTAL MUSIC

SECTION I

Class instrumental lessons. Class instrumental instruction was reported by twelve schools. Twelve schools also reported orchestras, but it is interesting to note that they are not the same schools. Only six schools reported both class instrumental work and its logical result, an orchestra. Three others reported class instruction and bands. One state, Vermont, had all three, class instruction, orchestra and band. Vermont, however, maintains one school for both boys and girls, and although it was not specified, it is quite possible that the band is an activity of the boy's department. The exact type of class instruction given by the twelve schools was unspecified.

The place of instrumental instruction in the industrial schools for boys has been generally recognized. The band has become the mainstay of the music work in many schools. In some it is almost the only musical activity. On the other hand the girls' industrial schools have quite generally been satisfied with some form of vocal music.

The problem of introducing instrumental work on any very considerable scale would, in many institutions be a considerable one. The expense factor is always important in institutional work and the financing of instruments would probably be

difficult in some schools. In other schools the greatest problem is to find time for such instruction, and, even more, to find time for regular practice in the already overcrowded schedule. This problem of finding time and place for individual practice in an industrial school is not easy to solve, but twenty-five schools reported that they were able to arrange practice time at least to a certain extent.

When there are only a few pupils who need to practice, it is sometimes possible to arrange for this during the school day. The average length of stay of an industrial school pupil must be remembered, however, and also the fact that most of the pupils need about every kind of instruction the school can offer. Since the girls do most of the work of the institution, and since, in many schools, the retiring hour is as early as eight o'clock, it may be seen that there are very few extra-school hours available. The average residence cottage at an industrial school has one general living room, equipped, in all probability, with a piano. In the evening this room is in use for the general evening recreation of the whole cottage population. This leaves about two hours a day in which it may be used for practice purposes. It will be seen that if any considerable number of students wish to practice the problem is difficult. One school (Vermont) although it has instrumental classes, orchestra and band, has no time for individual practice.

In the mind of any music educator there can be little

doubt of the value of instrumental work in an industrial school. The problem is largely one of time. As the school in Georgia reported, "This type of instruction has been discussed, but time has not been found for it." Dr. van de Wall [14] has found that "With the constant turnover of the institutional population, an uninterrupted functioning of band or orchestra can be insured only by the recruiting and training of sight singers and instrumental players in preparatory groups or classes." It is doubtful that an uninterrupted functioning of the orchestra can be maintained in a girls' industrial school even with the aid of such classes.

SECTION III

ORCHESTRA AND BAND

Orchestra. Twelve schools reported orchestras, but few details as to size and instrumentation were given. The Montana school reported a twenty-five piece orchestra; the school in North Dakota, a dance orchestra. While little exact information upon size of the industrial school orchestras and upon the quality of their work was available, it is probably true that conditions would not remain static long enough for the information to be gathered. It is doubtless true that from a

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[14] Willem van de Wall, Clara Maria Liepmann, *Music in Institutions*, (New York: Russell Sage Foundation, 1936), p. 202.

musical standpoint they are very inferior. However, to quote further from Dr. van de Wall,[15] "Musical activities in all welfare institutions, whether they are for the normal, the handicapped or the maladjusted, differ from those in a community because they are built on psychological treatment and education instead of on technical musical objectives."

Regarded in this way, almost any combination of instruments available in a school at any given time may become an orchestra. A few girls may bring instruments of their own to the school. A few others may learn to play at the school. If their efforts occupy them healthfully and constructively while in the institution and perhaps provide a leisure time activity for later use, they are worthwhile. Industrial school girls are much interested in each others' activities, and derive much satisfaction from each others' performances. For these reasons almost any instrumental combination, no matter how unorthodox, may make a valuable contribution to institution life.

Band. Much of what has been said of the orchestral situation in girls' industrial schools may also be said of the band. While it has not been in such general use as in the boys' schools, it was reported as an activity in eight states. Three of these are Vermont, Utah, and South Dakota, all of which states

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[15] Willem van de Wall, Clara Maria Liepmann, op. cit., p. 97.

FALCON BOND
RAG CONTENT

maintain one school for boys and girls. In these states the band may very probably be an activity of the boys' department. Two others are schools for colored girls in Virginia and Missouri. The size of their bands and the type of their work is not known. The school at Albion, New York, which also has a band, is a school for mental defectives. The age of the inmates is from sixteen up. The two remaining schools reporting bands are Ohio and Wisconsin, which may be taken as typical girls' industrial schools. The Ohio school has the largest enrollment in the country with four hundred and fifty girls. Wisconsin has an enrollment of one hundred and seventy seven. (These are figures of 1938). Both these schools have a full and well rounded music education program, including classes for pre-band instruments, and class instrumental instruction.

The band has been generally accepted as a most effective disciplinary agent in modern prison management. The reasons which have made it a favorite activity in correctional institutions for men and boys make it equally valuable in a correctional school for girls. The uniforms, the privileges of band membership, (a good band would in all probability play in the community) all combine to produce a steadying effect upon the members. In addition, all the musical social reasons [16]

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[16] Edwin N. C. Barnes, Music as an Educational and Social Asset, (Philadelphia: Theodore Presser Company, 1927), pp. 54-55.

that make membership in a good band valuable to any normal boy or girl, make it valuable to an industrial school girl.

SECTION III

MISCELLANEOUS INSTRUMENTAL MUSIC

Individual lessons. Ten schools included individual instrumental instruction among the activities of the music department. Five said that the instruction was in piano. The other five did not give exact information, but the lessons were presumably on various instruments of the band and orchestra.

This individual instruction can be a valuable aid in industrial school education. Particularly when one of the more intelligent girls is interested in learning to play, it may be the means of giving her the additional incentive and the extra work she needs. In a program of necessity geared to a lower than normal mentality, it is vital to give these girls some opportunity to progress at a greater speed than that of the group. Also the importance of keeping alive an interest or of creating one where none exists, particularly if this interest is one which may be carried over into the life in the community, can not be over emphasized. In addition to the value the girl derives from an activity which she enjoys, the possession of such a socially acceptable skill as the ability to play some instrument reasonably well, may make the transition to life in

the community and acceptance by the community an easier one. It is probably lack of time upon the part of music teachers which accounts for the dearth of individual instrumental instruction in the other forty schools.

Harmonica band. The industrial school in Wyoming reported an harmonica band. It was the only school using this activity. Dr. van de Wall [17] found the harmonica band especially appropriate in institutional music work. He considered it particularly appropriate in childrens' institutions, schools and homes for mental defectives, and correctional institutions for boys and girls. He felt it unjust to judge the value of harmonica playing by the superficial application of purely musical criteria, since there are both children and adults for whom neither singing nor the usual musical instruments have any significance, often because mental or physical handicaps make them difficult. He also found the harmonica useful as a talent finder in much the same way the pre-band instruments now serve.

Pre-band instrument classes. Classes in pre-band instruments were reported in three schools, Ohio, Wisconsin and Massachusetts. In Ohio the song flute was used. Wisconsin

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[17] Willem van de Wall, Clara Maria Liepmann, op. cit. pp. 165-168.

used the symphonet. Both these schools, it will be remembered, had class instrumental instruction and both had bands. Evidently the pre-band instruments were used as preparatory instruments and not as an independent activity.

In the Massachusetts school a somewhat different use was made of them. The instrument chosen there was the tonette. This has been found very useful by the army recreation leaders. It has been found to be the simplest and most durable of these little instruments.[18] An experiment in the use of tonettes at Lancaster, Massachusetts, was carried out over the period of a year, and careful notes made upon the work and the results. Since the results were regarded as worth while, and the work considered valuable enough to continue and expand, a fairly complete account of the experiment is included here.

The music education program at this school was, with the exception of private piano instruction, almost completely a vocal program. It was felt that there were girls greatly in need of some personal, individual activity such as some kind of instrumental music. For several reasons it did not seem practicable to introduce a conventional type of instrumental work. The expense factor was important. The lack of time in an already overcrowded program, the comparative shortness of the

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[18] Doron K. Antrim, "Reports to the Editor", Saturday Evening Post, 216: 6, August 7, 1943.

stay at the school, and the lower than normal mentality of the girls who most needed the work, precluded the accomplishment of any very satisfactory results with standard instruments. Accordingly it was decided to see what could be done with tonettes.

Twelve girls were chosen from among the lowest mentality group in the school. They were also some of the least musical girls in the school. Most of them were included because they seemed to have no activities or interests. It was hoped that the tonettes might provide these and that an activity could be developed which could be followed independently in the cottages. It was also believed that if these girls were able to master the tonette and to play it with pleasure, it would surely be easy for those of normal intelligence to enjoy it.

Five of the original group of twelve proved to be uninterested and were replaced. The finally selected group met as a class twice weekly for about two months and kept the instruments during their stay at the school. The class procedure was very simple. Once the scale was learned the girls called phrases for each other to play. They then began to read simple tunes from the notes. When they started there were only two girls in this group who could read at all. Their whole previous vocal approach to the subject had given them almost no conception of the process. The comparative ease with which

they learned to read enough to play simple tonette tunes was one of the most interesting points brought out in this experiment.

The group's first incentive was to play Christmas carols at the Christmas assembly. They realized this ambition and were well received by the school population. It was then felt that the group had been successful enough to warrant the extension of the work, so twelve more tonettes were added. As the group grew larger it became impossible for the music teacher to work regularly with individual pupils. Since the tonette work had been originated particularly as an house activity rather than another directed class in school, the girls who were to have them from now on were chosen in the cottages and in consultation with the matrons. The natural differences in speed of learning were utilized to provide house leaders and helpers for slower girls and beginning girls.

The need of an incentive to practice, which might, at the same time encourage healthful rivalry between houses, suggested a contest. The contest itself proved most interesting and its results beneficial in several ways. The school population as a whole was intensely interested. The competing groups made considerable progress, and, most valuable of all, several girls who had been very shy and inhibited, and who had taken no part in any school activity, actually brought themselves to play in the contest. When it is considered

that this meant appearing on a stage before three hundred people, the gain to the girls may easily be seen. The prizes for the first two solo winners were recorders. The other group awards carried only the honor.

The organization of a tonette band was the next step in the experiment. The band, or drill corps, as it has since been called, started with eighteen tonettes, a drum and cymbals. Membership in this group was an honor. Entrance was gained by playing several required numbers. The members were also required to satisfy the physical education teacher as to their marching ability. This group had much of the appeal of any gaily costumed group, and in an institution this is a very strong appeal. Requests for tonettes multiplied. The band grew from a membership of eighteen for an indoor gymnasium exhibition in February, to forty-five for an outdoor performance in June. For outdoor playing a second drum and cymbal was added. This group has continued to function in the school life and membership is always coveted. It is possible to make replacements as members leave since there are now about seventy tonettes and recorders in use in the school. Whether the activity is considered a part of the program of the physical education department, or of the music department is unimportant. It has added its bit of "glamour" to institutional life and has served its purpose.

Perhaps the greatest value of the tonettes has been

the outlet, the means of expression, they have supplied for girls who seriously needed such a release. It has been possible to observe an improvement in several cases. When a girl who formerly sat unoccupied during recreation hours now practices diligently upon her tonette or recorder, some improvement is almost sure to ensue. In place of the solitary brooding when girls were obliged to remain alone in their rooms, as they must upon occasion, there is often heard a contented practicing and experimenting upon a tonette. There can be no doubt as to which of these states is the most helpful. Dr. van de Wall [19] said in commenting upon the value of musical therapy in a certain mental case:

> "As long as we cannot measure human behaviour like a bushel of potatoes, as an eminent psychiatrist once said, it will be hard to figure out by inches, quarts or ounces and record in a card index just how much music contributed toward this man's rehabilitation. That it played a part in it cannot be denied, and that is sufficient for the present purpose."

The remark can apply equally well to the work with the tonettes.

It was felt that the next step beyond tonettes would be recorders. The two given as prizes at the tonette competition had been happily played by the winners. It was believed that it had enough possibilities to make it attractive to the more intelligent and the more musical girls. The instrument seems well adapted to use in a girls' industrial

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[19] Willem van de Wall, Op. Cit. pp. 41-42.

school. It is inexpensive, and it is mastered easily enough to be played and enjoyed rather soon. It is an ideal instrument for use in small combinations such as duets and trios. Two or three girls may retire to a corner of the recreation room and play together without greatly disturbing the larger group. With the increasing popularity of the instrument there is a fairly extensive and growing literature which may interest any girl of more than average musicality. Its ancient history may interest others.[20] Its playing may be a pleasant and worthwhile musical pursuit, both for solo and ensemble purposes. It may be a preparatory instrument for a few girls, leading them to take up, later, some other instrument. Its playing can be a lasting resource when the girl leaves the industrial school.

If a girl has been taught to play an institution owned instrument, she is automatically deprived of it upon leaving the school. It is more than likely that she will not acquire another. Much of the good of her instruction will therefore be lost. The recorder is inexpensive enough for her to buy one for herself if she wishes.

In an earlier chapter upon work in theory and music reading, the incentive toward learning to read provided by the tonettes and even more by the recorders, was mentioned.

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[20] Christopher Welch, Six Lectures upon the Recorder and other Flutes in Relation to Literature, (London: Frowde, 1911.)

Several cases of girls of high school age who lacked even rudimentary music reading skill, but who wished to play a recorder have been observed. These girls found that their playing would be much more enjoyable if they could read. A brief and simple explanation was enough to enable them to acquire, in a few days, the ability to read simple tunes. The accomplishment brought them considerable satisfaction. They enjoyed their newly acquired power, and their practice became much more profitable. Most girls benefit more strongly, of course, from music study intellectualized even to this small degree. Dr. van de Wall[21] found that one undesired result of occupation with music was its use as a means of withdrawal from environment and from reality. He found that additional educational treatment was helpful in correcting this tendency.

Conclusion. Some kind of class instrumental instruction is given in twelve schools. The same number, but not always the same schools, have orchestras. It is apparently impossible to maintain very high or very uniform standards for orchestral work in girls' industrial schools, owing to constant turnover in school population, relative shortness of stay, over-crowded schedule and lower than average mentality. Small, unconventional instrumental combinations have an in-

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[21] Willem van de Wall, Clara Maria Liepmann, Op. Cit.

stitutional value beyond their mediocre musical value.

In eight schools there are bands, although three of these are in schools which may regard this as an activity of the boys' department. Two schools, Ohio and Wisconsin, have a balanced instrumental program, including pre-band instrumental classes, class instrumental instruction, and bands. An experiment with pre-band instruments in the Massachusetts school seems to indicate that they may have an independent as well as a preparatory value. The recorder has been found a valuable instrument for girls' industrial schools, since it is inexpensive, easy to master, and musically valuable enough to be interesting.

Private instruction in band and orchestra instruments was given in five schools and private piano lessons were given in five others. These private lessons are very valuable where they can be given. While it is often difficult to arrange individual practice time in an institution, twenty-five schools were able to give at least some time for this purpose.

MISCELLANEOUS MUSICAL ACTIVITIES LISTED AT LEAST ONCE

Private vocal lessons

Harmonica band

High school music appreciation classes

Tonette and recorder drill corps

Holiday and seasonal performances using music

Pageants

Operettas

Cantatas

Annual festival

Song contests between cottage groups

Radio and record listening hours

Evening musical programs at least once a month

Radio broadcasting

Musical comedies and variety shows for money raising purposes

Amateur programs

Music for dancing

Community singing

Music for church and Sunday school

Music for sunrise prayer meetings

Marching, dancing, folk dancing, interpretive dancing

Grade song recital

Solos, duets, trios, quartettes, sextettes

CHAPTER VI

MISCELLANEOUS MUSICAL ACTIVITIES

SECTION I

ADDITIONAL TYPES OF INSTRUCTION MENTIONED

Private vocal lessons. Three schools mentioned private vocal instruction as an activity of the music department. Other schools doubtless considered the work given in the choir or other vocal organizations sufficient. However, there is surely no reason why girls with ability should not have individual help and instruction in the vocal as well as in the instrumental field. Since there is often opportunity during the preparation of various school programs for these girls to receive private instruction, it is quite probable that many schools give this sort of training without listing it as "private vocal lessons". It may be mentioned that among industrial school girls it is a common ambition to become a "blues" singer, a professional night club performer, or something of the sort. In fact, the attempt to start on this career may be responsible for the presence of some of the girls at the industrial school. These are the girls who may most want to "take voice lessons", but they are not always the ones who should have such help. It is sometimes necessary to discourage the "professional" ambitions of some girls. When

vocal lessons are given with the proper emphasis upon education and healthful development, there can be no doubt of their value.

High school music appreciation classes. The girls' industrial school of Indiana included music appreciation classes for high school girls in its music curriculum. It was the only state listing such classes. This state was one of the three which gave private vocal instruction. In discussing the work in directed listening and the related notebook work, the pleasure and benefit derived by the high school girls from this type of work was mentioned.

In any school where the time schedule permits, this could be made one of the most interesting and rewarding of classes. It is probable that most industrial high school classes doing such work would need to begin with work ordinarily considered below high school level. For example, in the Massachusetts school it has been found that few high school girls are familiar with the orchestral instruments. They can progress faster than the lower grade pupils, however, and could probably reach a ninth grade level in a year.

When it is remembered that most of these girls have no more appreciative background in the other arts than they have in music, it may be seen what a rich new experience this work can become. There are girls who begin to see and hear for the

first time. Since the possible influence of this work is so very great, it is to be regretted that systematic music appreciation work is included in only one school in the country.

SECTION II

SPECIAL TYPES OF WORK

These activities[22] are not a part of the actual program of studies in the industrial schools, but they play a very important part in the school life. They are very largely responsibilities of the music department and occupy a good deal of the time of any institutional music teacher.

Assemblies. The purpose of an assembly in an industrial school is the same as in any public senior or junior high school. It is felt that group consciousness and purpose, and school spirit or morale can best be developed through this activity. Music usually plays a large part in the industrial school assembly, as it does in most schools. The songs learned in the regular chorus period may sometimes be sung. The smaller groups, such as the choir or glee club, and the various small vocal or instrumental combinations may be given an opportunity to perform.

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[22] John W. Beattie, Osbourne McConathy, Russell V. Morgan, Music in the Junior High School (New York: Silver, Burdett and Company, 1930) pp. 176-199.

In addition to these regular and expected activities in any school assembly, it would seem, from the replies to the questionnaire, that some industrial schools use the assembly almost as a chorus period. The school in Maryland (Montrose) reported a "weekly musical assembly during which the music teacher leads group singing for an hour". Wisconsin and Kansas also reported regular weekly assembly singing. In New Mexico two choruses alternated in producing regular weekly assembly programs. Several other schools reported regular community singing at that time. If this period is made wholly into a chorus period it would seem to have been misnamed and a valuable opportunity for enriching the school life to have been lost. It should be possible to plan an assembly program in which group singing has a part, but which also provides for special holiday observance and for days of local significance. The period may very easily point up the activities of almost every department of the school.

Musico-dramatic performances. It is probably true that most school pupils, from the grades through the high school, enjoy most some type of performance which combines dramatic interest and costuming with music. In institutional life this is even more favored than in the public school situation. It was reported as a favorite activity by twelve girls' industrial schools. Pageants, operettas, dramatized

cantatas, and simply "drama with music" were mentioned.

The pros and cons of the operetta have been discussed so frequently that there is no need to continue the discussion here. It is admittedly true, however, that the number of operettas suited to production by an all girl group is very limited. The quality of most of those available is certainly not of the highest. These reasons have probably led some directors to choose the dramatized cantata. There is certainly more worthwhile material to be found in this form. At the Massachusetts industrial school it has been found satisfactory, particularly at the Christmas and Easter seasons, to use a play wit as much incidental music as is necessary. In this way the quality of the music can be kept high and the preparation of the production can be more easily departmentalized. If the play is prepared by the dramatics teacher, only two or three joint rehearsals are needed in order to synchronize the performance.

Dr. van de Wall[23] found that "....dramatic activities of institutional inmates offer many opportunities for the development of social attitudes". He also found that the greatest satisfaction was derived from plays staged by the inmates themselves; that in those performances the population recognized and celebrated its own capabilities for achievement.

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[23] Willem van de Wall, Clara Maria Liepmann, Op. Cit., pp. 253-256.

He felt that participation should not be mere diversion but an educational occupation in the same sense as is institutional music work, namely, a means of controlling the emotions. He believed it possible to create, in the mind of a student, a picture of the adjusted personality that a given inmate is capable of becoming.

It has been observed over a period of many years at the Massachusetts school, that the musical-dramatic performances, particularly the ones with religious significance, such as the ones given at Christmas and Easter, make a very deep impression upon both participants and audience. Girls who have left the school and adjusted successfully to community life, have often written to say that of all aspects of the school life, these performances impressed them more deeply than any other, and that the impression was a lasting one.

Most institutions have grounds spacious enough to permit the production of out of door pageantry, but it is usually difficult to use very much music out of doors, as industrial school orchestras have been shown to be both small and weak when they exist at all. Those schools which have bands can use them advantageously in this activity. Even the tonette drill corps mentioned in the last chapter is an effective unit when it drills out of doors.

The school in Illinois reported an annual festival as an important event in the musical life of the school. No

details as to what constituted the activities of the festival were furnished. The school likewise reported seasonal programs, so that the festival is evidently not the only activity of the year. Whether or not there is any connection with a community event is not specified, but the Illinois school does permit outside performance by its groups. If there were any local community festival or similar event in which the industrial school could join it would doubtless be highly beneficial.

Performance of musical organizations outside the institution. In reply to a question as to whether the music groups were allowed to perform outside the institution, thirty-six schools answered that they were. Even some schools without a music program permitted outside performance of groups. It is also probable that in the schools which do not allow groups to leave the institution, the public is invited to attend performances at the institution. This is the practice at the Massachusetts school. The policy at most schools seems to be to permit pupils to perform, when asked, within the immediate community.

These appearances are most frequently at churches, which, of course, have traditionally sponsored groups from welfare institutions. Singing for Girl Scouts and at various civic affairs was also mentioned. The question of public

appearance is probably regulated at least partly by the situation of the particular industrial school. If it is located in a very small community, it may be asked to provide entertainment more frequently than would be the case if it were in a larger town. Transportation of groups of any size is always a problem, and for an industrial school would be enough, in most cases, to prevent performance far afield, even if the policies of the state department in question were not opposed to it. It is interesting to note that the Mississippi school, which for several years has had no formal music work of any kind, in former years maintained a band which habitually accompanied conventions, and upon one occasion played at the White House.

Travel and performance of this sort would undoubtedly meet with strong disapproval upon the part of most industrial school administrative staffs. The appearance in the immediate community, however, seems to meet with general approval. From the standpoint of the pupils, it is desirable that they shall feel themselves a part of the community and not apart from it. The girls have little opportunity, while in an institution, to feel that they can be of service to the community. When this feeling can be developed it is highly desirable and contributes strongly to improvement in social attitudes and behaviour. It is also true of institutional music groups that performance for an outside audience is stimulating. The

standards of musicianship are higher and the enjoyment of the whole process of preparation and presentation is greater.

It was found at the Allentown, Pennsylvania State Hospital,[24] that public programs served to educate the community to a more friendly feeling toward a mental hospital. Some of this same result may be observed after programs at an industrial school. A considerable section of the public still has little understanding or appreciation of the work done in many of these institutions. There is still some of the old feeling that it matters little what happens to the bad boys and girls in the "reform schools" so long as they are kept out of the way and allowed to bother nobody. There is, perhaps, no better way of re-educating the public upon this score, than by making the services of the industrial school groups available when desired and by making the public welcome at performances at the school.

Types of programs to be performed. The wide difference of opinion as to the type of program to be presented to the public was somewhat amusing. It reflects personal tastes to a greater degree than would be the case in the public schools. While by far the greatest number of schools prefer music of a type suitable to be sung in church, and, in some cases main-

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[24] Lois Hannaford, an unpublished review of the work in "Music Therapy as Presented at the State Hospital in Allentown, Pennsylvania".

tain vested choirs as the performing groups, one state, (Kentucky) mentioned simply a "musical show" given in the community for money raising purposes and by meams of which over two hundred and fifty dollars was earned for the benefit of service men and women. Oklahoma reported that it was the practice there to give musical comedies by which they had entertained soldiers and had earned over thirty-eight hundred dollars for war work in the past year. It should be added that the same school also mentioned participation in civic affairs and combined singing with churches, as other outside activities.

Radio broadcasting. Two schools included radio broadcasting among their activities. One of these was the school in New Mexico. This school maintains two choruses, one of them affiliated with the State Federation of Music Clubs. In the Federation contest of last year this group won first prize in group singing and appeared in concert over the radio. The school in Wyoming reported regular appearance over the small, local radio station.

The question of the advisability of industrial school music groups making radio appearances should probably be answered in the same way it would be in a public school music department. If there is opportunity to breadcast and the group is good enough it would be helpful. Radio appearance

by mediocre groups would be as harmful as it would be in the public schools. It must be remembered that the standards of typical industrial school girls are not high. To encourage pupils to believe, as many are anxious to do, that they are embryo stars of the stage or radio, would be to do them harm, and to do no service to the cause of education of girls of this type. When a larger group reaches a standard high enough for radio appearance it represents not only a fine musical accomplishment but also a distinct gain in social behaviour and group consciousness for its members.

Conclusion. In conclusion it may be said that there is considerable variety in the miscellaneous musical activities of the girls' industrial schools. Three give private vocal lessons. Only one gives systematic instruction in music appreciation for high school girls. Musical assemblies are favored in several states. In some schools there seems little difference between this and a regular chorus period. Twelve schools included some form of musical-dramatic production as a regular activity. Some gave operettas and some preferred the dramatized cantata or some other form of drama with music. Although dramatic work in some schools may be regarded as distinct from the music work and so may not have been mentioned in replying to the questionnaire, it is somewhat surprising that it was mentioned by only twelve schools.

Thirty-six schools permit performance outside the institution, mostly within the immediate community. Other schools give public performances at the institutions. While the majority of these appearances are at churches in the community, there are also appearances at civic gatherings. Two schools mentioned "musical shows" and musical comedies for money raising purposes, the money to be given for war purposes. Two other schools included radio broadcasting, one as a regular activity of its music department.

CHAPTER VII

A SUMMARY OF THE WORK IN MUSIC EDUCATION IN GIRLS' INDUSTRIAL SCHOOLS AS REVEALED THROUGH THE REPLIES TO THE QUESTIONNAIRE

SECTION I

CLASS ROOM MUSIC

Of the fifty schools which replied to the questionnaire, twenty-two, or less than half, reported any classroom instruction in music. While by far the largest number of industrial school pupils are in junior and senior high school years, there is, in every school, a group of children from eight to thirteen, most of whom will return to the public schools. It is evident that these children are receiving little musical instruction in the schools which do not give class room work in music. On the other side of the picture, in the twenty-two schools which do give this instruction, it is evidently given in the junior and senior high school rooms as well as in the grades.

The time allotments for music in the rooms vary greatly. The variety of grade groupings and the greater flexibility of the industrial school program make it hard to give an exact time schedule. In two schools the time allotment is as high as an hour a day per class. The usual public school practice of scheduling shorter periods for lower grades and of length-

ening the period in the upper grades does not seem to prevail in the industrial schools.

Rote singing. Rote singing is the most commonly used musical activity reported by the schools. It was mentioned twenty-seven times. It is natural that this should be the core of industrial school music teaching, since the need of providing means of emotional expression for these girls is such a vital one. The lower than average mentality of the pupils, and the frequent lack of success in previous public school experience are reasons which prevent the wide use of music reading activities as means of emotional release. Seven schools reported rote singing as their only musical activity. In some of these schools there was no formal music program.

Music reading. Although it is impossible to gauge from a questionnaire the amount of music reading done effectively, it is taught in some degree by eighteen schools. Four schools stressed it as the most important part of their class room music. The use of pre-band instruments, in an experiment at the Massachusetts school, seemed to indicate the possibilities for further experiment with their use as aids in teaching music reading. It has been found that when older industrial school girls have experienced a need for learning to read, they can learn to do so with reasonable facility.

Rhythm. Rhythm work was listed as an activity by fifteen schools. Details of the work were given in only a few cases. Three schools reported rhythm bands. One school included marching and dancing of various kinds.

Directed listening. Directed listening was included in the programs of only ten schools. One school scheduled regular classes in music appreciation for high school girls. An experiment in the making of music notebooks or scrapbooks at the Massachusetts school proved highly satisfactory. It provided an healthful occupation and a new interest for some girls, allowed the more intelligent girls free rein in following a project of their own, and encouraged creative work upon the part of those with drawing ability. Although most industrial high school girls would need to begin on a grade school level, their pleasure in and benefit from such appreciation courses is so great that it is regrettable to find such work in only twenty percent of the schools.

Only six schools in the country included in their programs of instruction all four of the activities generally called necessary to a balanced class room program in music education, namely, rote singing, music reading, rhythm work and directed listening. Twenty-one schools included some two of these activities.

SECTION II

VOCAL GROUPS FUNCTIONING OUTSIDE THE CLASS ROOM

Chorus. Chorus singing was used in all except two of the fifty schools reporting. Even the schools without a music teacher were able to offer some chorus singing. Six schools, including those without formal music programs had only unison chorus singing. Eleven others stressed formal part singing. The value of singing for the group as a whole was universally recognized. Several administrators spoke of its strong and beneficial influence.

It is the universal industrial school practice to include the whole group in the chorus. This means an age variation of more than ten years. The younger children seem to enjoy singing the same songs the older children sing, however, and are able to learn by rote songs which would naturally seem too old for them. There were schools scheduling a daily chorus period. Others apparently made the weekly assembly into a chorus period.

Informal, undirected singing. Forty-two of the schools questioned encouraged informal, undirected singing. Eight others did not encourage it. They felt that under these conditions the quality of the music and singing was not of a type that should be encouraged. While it must be admitted

that much unsupervised singing by girls of the type in an industrial school is very crude, it must also be remembered that the aim of institutional music work is psychological improvement rather than purely musical improvement. It was evidently felt by most directors that the benefits to be gained from general singing by the whole cottage population, outweighed the possible musical disadvantages.

Choir or glee club. Thirty-six schools maintained choirs, glee clubs, or other selected vocal groups. The most satisfying results to be attained in girls' industrial school music work are usually reached with these groups. They will include, not only the best singers but often many of the girls most interested in music. The number of institutions permitting performance outside the institution is the same as the number with selected vocal organizations, although the schools are not identical. Many of the choirs sing, upon request, in churches of the community or, occasionally, at civic gatherings. The time allotted for practice varies, but several schools allow four hours a week.

These groups may be expected to reach a fairly high state of proficiency. It has been found that the highest standards of tone quality may be demanded and that the girls will respond to and benefit from formal class vocal instruction. Music of high quality will be appreciated and it has

been found that for at least part of its program the group will benefit from the study and performance of music difficult enough to call forth every bit of ability possessed.

That the results of membership in a singing group of reasonably high standards are beneficial is attested by the behaviour record of the girls. It has been observed to act as a steadying influence upon its members. In many cases letters from girls who have left the school testify to the lasting impression made by this work.

SECTION III

INSTRUMENTAL MUSIC

Class instrumental instruction. Twelve schools gave class instrumental instruction of some sort. The details of the instruction were not always given. The number of schools maintaining orchestras was the same as the number giving class instrumental instruction but the schools were not identical. Six schools reported both instrumental instruction and orchestras. Three reported instruction and bands. Vermont was the only school giving class instrumental instruction and having both an orchestra and a band. The problem of finding individual practice time in an institution is not easy to solve, but twenty-five schools were able to provide it at least part of

the time.

Private instruction. Private instruction in band and orchestra instruments was provided by five schools. Five more gave private piano lessons.

Orchestra. While twelve schools reported orchestras, few details as to their size and quality of work were available. The school in Montana reported one of twenty-five pieces. One or two schools mentioned dance orchestras. The constantly changing population of an industrial school, and the crowded program, make it difficult to establish and to maintain a musically worthwhile orchestra. There is, however, a value in institutional life, beyond the purely musical one, which attaches to almost any small combination of instruments, no matter how unconventional. It is doubtless true that some of these combinations are called orchestras by the schools reporting, although they might not be so called by a musician.

Band. The band has been regarded as an important activity of the boys' industrial schools but has not been in such general use in the girls' schools. It was reported in eight schools surveyed. Three of these are schools for both boys and girls, and the band may be an activity of the boys' department. Two industrial schools for colored girls reported bands, but no details of their organization were given. Ohio

and Wisconsin, both typical girls' industrial schools, Ohio with the largest enrollment in the country, reported bands as the culmination of their instrumental programs. These programs began with classes in pre-band instruments and progressed through class instrumental instruction to bands.

Pre-band instrument classes. In addition to the classes in pre-band instruments in the Ohio and Wisconsin schools, where they are used in the sense of preparatory or exploratory instruments, an experiment at the Massachusetts school indicated a possible independent value in these instruments. They proved particularly useful in the case of shy, inhibited girls who were in need of an activity and a means of expression. In some cases they provided an incentive for learning something of the theory of music and acquiring at least a little music reading skill. While not used here primarily as preparatory instruments, they did lead to the use of recorders, one step upward on the instrumental scale. The recorder has proved a satisfactory instrument for girls' industrial school use. Its cost is low, it may be mastered in a reasonably short time, it is well suited to ensemble use, and skill in its use may readily carry over into community living. It has sufficient musical possibilities to interest older and more intelligent girls, and in some cases its study may lead to an interest in some legitimate instrument of the orchestra or band.

With a few exceptions instrumental work is the girls' industrial schools of the country is not upon a very high level. Whether it may be considered as being in an embryonic state and capable of further development, or whether conditions of industrial school organization prevent any considerable progress in this line is still an unanswered question.

SECTION IV

MISCELLANEOUS MUSICAL ACTIVITY

Musical-dramatic performances. Of the miscellaneous activities listed by the schools surveyed, the most important were the various musical dramatic performances favored by twelve schools. These included operettas, cantatas and "drama with music". When the universal appeal of this activity for all school pupils from kindergarten through high school is remembered, with the additional pleasure all institutional populations find in it, it is surprising that it was not mentioned more often. It has been observed that such performances, particularly those given at Christmas and Easter, make a very deep and lasting impression on both participants and audience.

Outside performance. Performance of industrial school groups outside the institution was allowed by thirty-six schools. This performance usually took place in the immediate

community, most frequently at churches. Two schools reported the production of "musical shows", and musical comedy for money raising purposes, the money to be given to war funds. Two other schools included radio broadcasting, one as a regular activity. It was evidently felt by most administrative staffs that public performance as a community service was beneficial to the girls and that it educated the public to a friendlier feeling for the industrial school.

Conclusion. Twenty-nine schools considered the music work to be primarily recreational. Twenty-one believed it to be primarily educational or to be both educational and recreational. It is evident that this opinion would be regulated quite largely by the type of music education work done in the school replying.

In reply to a question as to whether it was possible to observe any definitely favorable influence upon behaviour resulting from membership in musical organizations, forty four schools replied in the affirmative. Six schools did not answer this question. Of these six two had no music program and hence no musical organizations.

Music education, then, is accepted as an important, even an indispensable part of the general education of pupils in the girls industrial schools of the country. Upon the specific forms which this music education is to take there is community, what occurs at concerts. The school's [illegible] the production of "musical shows", and musical comedy, the every public function, the school is to be given an [illegible]. The [illegible] traditional music [illegible] and [illegible] performance. If this [illegible] really more [illegible] as [illegible] that [illegible] is a community [illegible] way [illegible] to the public and that it is [illegible] the [illegible] is a [illegible] of [illegible] the [illegible] speech.

Criticism. Each [illegible] consider [illegible] and [illegible] to be [illegible]. [illegible] is [illegible] sympathetic or to be more educational and constructive. It is evident that this [illegible] could be [illegible] only by the [illegible] of [illegible] which [illegible] that [illegible] in the school system.

It [illegible] to [illegible] if it was possible to [illegible] the [illegible] favorable [illegible] those [illegible] in [illegible] organizations. [illegible] in the affirmative. [illegible] these [illegible] two [illegible] music [illegible] by [illegible] organizations.

Music [illegible] is [illegible] as an [illegible], [illegible] part of the general [illegible] of [illegible] in the [illegible] schools of the country. [illegible] music [illegible] is [illegible] to a considerable variety of opinions and practice. The one activity which practically all the schools present is chorus singing, with some form of work with selected vocal groups in second place. A great part of the singing is done by rote. Class room instruction is given in fewer than half the schools of the country. Where it is given the time allotted and the type of instruction vary greatly. Only four schools in the country reported work in all the aspects of music education generally accepted as necessary to a complete and balanced program. Instrumental work, with a few exceptions, has not progressed beyond a rudimentary level.

The fluctuating population of all industrial schools, the varied grade groupings made necessary,the rather short average stay, and the lower than average mentality of the pupils all combine to make a definite standard of accomplishment difficult to set up. Also the value of music in any institution must be measured more from a psychological than from a musical standpoint. The program must, in all probability, remain more flexible than would be the case in a public school situation. It is evident, however, that the music work of the girls industrial schools as a whole, could be made to attain more nearly than it does, the stature of a full and balanced program of instruction.

BOSTON UNIVERSITY
GRADUATE SCHOOL

An Abstract of a Thesis

MUSIC EDUCATION IN STATE SUPPORTED INDUSTRIAL TRAINING SCHOOLS FOR GIRLS IN THE UNITED STATES

by

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(B. S., Lowell State Teacher's College, 1928)
submitted in partial fulfillment of the
requirements for the degree of
Master of Arts
1944

There has been little knowledge upon the part of music educators and administrators, of music education in state supported industrial training schools for girls in the country. The term "Industrial Training School" was used in this thesis as a blanket designation for all schools to which girls are committed by the courts as delinquents, felons, or misdemeanants. There is at least one such school in every state.

The annual maintenance cost of schools of this type has been estimated, upon the basis of American Prison Association figures of nineteen thirty eight, and, in consideration of the rise in juvenile delinquency since that time, at about five million dollars. Even teachers directly engaged in the work, however, have known little of what was done in other institutions. There is no published work dealing directly with this field. The importance to the tax payer, as well as to the girl, of any training that will aid in her speedy social rehabilitation, is obvious. Administrators of almost every such school agree that participation in group musical activities has a definitely beneficial effect upon the social behaviour of the members. For these reasons it was believed that an investigation which would reveal (1) what was being done in the field, (2) whether or not there was any uniformity of practice, and, (3) whether or not there was any marked deviation from accepted public school standards, would prove of value to music teachers and administrators in the industrial school field.

The information for the thesis was gained from the replies to a questionnaire sent to every girls' industrial school in the country. Replies were received from fifty one. Experience upon some points was gained at the Industrial School for Girls at Lancaster, Massachusetts.

The music work was divided into four sections, first, the work done in the classroom; second, the vocal work done outside the classroom, such as chorus and work with selected vocal groups; third, instrumental work, and fourth, the miscellaneous musical activities of the schools. The classroom work was further subdivided into four sections, namely, rote singing, music reading, rhythm work, and directed listening.

Most industrial school girls are in the junior and senior high school years, when regular classroom instruction in music might not be expected. However, in practically all states girls may be accepted at seven or eight years of age. This usually means that there are usually one or two rooms of lower grade children who will probably be returned to the public schools.

In answer to the questionnaire, twenty-two schools, or fewer than half, replied that they gave classroom instruction in music. In these schools it was a common practice to give this instruction in junior and senior high school rooms as well as in the lower grades. The time allotted varied widely, probably because of the greater flexibility of industrial school

programs. In some schools as much as an hour a day was allowed.

Twenty-seven schools, this number including several which gave no classroom instruction, used rote singing as an important part of the music work. Seven, with little or no formal music programs, did only rote singing. Music reading was stressed in eighteen schools. It was perhaps surprising that even eighteen schools should attempt, at least, to teach it, as the average industrial school mentality is below normal and the children have usually been unsuccessful in the public schools. Observation at the Massachusetts school has indicated, however, that the lower grade children can learn to read, even though more slowly than an average normal class. They need much simple song material and much encouragement, but they learn to read well enough to find pleasure and satisfaction in the process. The older girls can learn if they have a strong incentive, such as, for example, the wish to play an orchestral instrument, or even a pre-band instrument or recorder.

Rhythm work was mentioned by fifteen schools. Except for three schools listing rhythm bands, and a few which listed dancing and marching, no details of this work were given. Only ten schools mentioned directed listening, although it has been found at the Massachusetts school that this work interests the pupils greatly. An experiment there, in making music notebooks or scrap-books, provided an interest and an individual activity for some girls who greatly need it. It encouraged reading on

musical subjects, lent added interest to radio listening in the cottages, and was a means of organizing the unrelated bits of musical information gathered by the pupils.

Twenty-one schools used some two of these four activities generally regarded as basic in a well balanced program of music education. Only six schools usedthem all.

Chorus singing was naturally the most popular activity reported. It was used in forty-nine schools. Even those without a music teacher were able to offer it. There was some disagreement on the question of allowing informal, undirected singing in the cottages. Eight directors felt that it should not be encouraged. Forty-three, however, evidently felt the social values to be derived from it were more important than the purely musical values, and encouraged it as an activity. One school reported five hours a week given to directed chorus singing. Several repliedthat it was enjoyed more than any other school activity. Thirty-seven schools maintained choirs or glee clubs. These were selected groups and were expected to do work on a much higher level than other school groups.

Class instrumental instruction was offered in thirteen schools. Thirteen schools also maintained orchestras, although the schools were not identical. Information as to size and quality of work of the orchestras was not given, but the lower than average mentality, the constantly changing population, the relatively short stay at the school, and the crowded schedule

at most industrial schools, make it difficult to maintain an orchestra of good quality. However, the need of evaluating institutional music groups psychologically rather than musically must be remembered in weighing the value of these instrumental groups. Eight schools reported bands. Only two schools, Ohio and Wisconsin, had well developed instrumental programs beginning with classes in pre-band instruments and progressing through class instrumental instruction to bands. An experiment in the use of pre-band instruments at the Massachusetts school seemed to show that they had an independent value in an industrial school, particularly as a means of expression for shy and inhibited girls. Their apparent aid in teaching music reading seems to indicate the possibilities for further experiment in this field.

The most important miscellaneous activities reported were in the musico-dramatic field. Pageants, operettas, dramatized cantatas, and other combinations of music and drama were found valuable in twelve schools. Thirty-six schools permitted performance outside the institution, mostly in the immediate community. Thirty schools reported their music work as primarily recreational.

Twenty-one considered it educational, or educational and recreational. Finally every school maintaining musical organizations stated that it was possible to observe a definite improvement in social behaviour resulting from membership in those organizations.

It is evident that there is a wide variation in the kind and quality of music work done in the state industrial schools for girls. Some do little or nothing and some approximate the work done in the better public school systems. Whether local conditions make it impossible to achieve a greater degree of uniformity is a question this thesis has not attempted to answer.

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